LOYOLA UNIVERSITY BULLETIN

Volume XXXIII September, 1951 No. 8

COLLEGE OF MUSIC

SESSION BULLETIN

AND ANNOUNCEMENTS

1951-1952

LOYOLA UNIVERSITY

6363 St. Charles Avenue

New Orleans 18, La.

LOYOLA UNIVERSITY BULLETIN

Vol. XXXIII September, 1951 No. 8

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Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans"

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

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The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6363 St. Charles Avenue

NEW ORLEANS 18, LA.

1951 - CALENDAR - 1951

JANUARY

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SESSION CALENDAR 1951-1952

SUMMER SEMESTER 1951

June 8, Friday.....Registration for Freshmen. Placement Tests for Freshmen.

June 9, Saturday.....Registration for Sophomores, Juniors and Seniors. Placement Tests for Freshmen.

June 11, Monday.....Lectures and classes begin. Fee for late registration. Convocation for entering Freshmen.

Sept. 17, Monday.....Final Examinations begin.

Sept. 22, Saturday.....Commencement Exercises.

FALL SEMESTER 1951

Oct. 4, Thursday .....9:00 A.M. to 12:00 M.—Registration for second semester Freshmen and Sophomores.

1:00 P.M. to 4:00 P.M.—Registration for second semester Freshmen and Sophomores.

Oct. 5, Friday.....9:00 A.M. to 10:00 A.M.—Registration for entering Freshmen.

10:00 A.M. to 12:00 M.—Registration for Juniors and Seniors.

1:00 P.M. to 4:00 P.M. — Placement Tests for entering Freshmen.

1:00 P.M. to 4:00 P.M.—Registration for Juniors and Seniors.

Oct. 6, Saturday.....9:00 A.M. to 12:00 M.—Registration for Religious. Placement Tests for Freshmen.

FRESHMEN ORIENTATION WEEK
(Monday through Friday, October 8-12)

Oct. 8, Monday.....Fee for late registration. Lectures and classes begin.

10:00 A.M.—Convocation for entering Freshmen.

Oct. 12, Friday.....Latest date for registration or schedule adjustments.

Oct. 13, Saturday.....1:00 P.M. to 5:00 P.M.—Examinations for removal of conditions incurred in the Summer Semester.

Oct. 19, Friday.....Latest date for application of candidates for degrees to be conferred in February, 1952.

Nov. 1, Thursday.....Feast of All Saints. University holiday.

Nov. 2, Friday.....Latest date for official withdrawal from courses.

Nov. 22, Thursday.....Thanksgiving. University holiday.

Nov. 26, Monday.....Mid-session examinations begin.

Dec. 21, Friday.....Christmas holidays begin after last class.

Jan. 3, Thursday.....Classes resumed.

Jan. 5, Saturday.....Theses due in final form from candidates for degrees to be conferred in February, 1952.

Jan. 28, Monday.....Final examinations begin.

Feb. 2, Saturday.....Commencement Exercises.

SPRING SEMESTER 1952

Feb. 8, Friday.....9:00 A.M. to 10:00 A.M.—Registration for entering Freshmen.

10:00 A.M. to 12:00 M.—Registration for second semester Freshmen and Sophomores.

1:00 P.M. to 4:00 P.M. — Placement Tests for entering Freshmen.

1:00 P.M. to 4:00 P.M.—Registration for second semester Freshmen and Sophomores.

Feb. 9, Saturday ..... 9:00 A.M. to 12:00 M.—Registration for Juniors and Seniors. Placement Tests for Freshmen.

1:00 P.M. to 4:00 P.M.—Registration for Juniors and Seniors. Placement Tests for Freshmen.

FRESHMEN ORIENTATION WEEK

(Monday through Friday, February 11-15)

Feb. 11, Monday..... Fee for late registration. Lectures and classes begin.

Feb. 15, Friday..... Latest date for registration or schedule adjustments.

Feb. 16, Saturday ..... 1:00 P.M. to 5:00 P.M.—Examinations for removal of conditions incurred in the Fall Semester.

Feb. 22, Friday..... Latest date for application of candidates for degrees to be conferred to May, 1952.

March 7, Friday..... Latest date for official withdrawal from courses.

April 3, Thursday..... Mid-session examinations begin.

April 9, Wednesday ..... Easter holidays begin after last class.

April 15, Tuesday ..... Classes resumed.

May 3, Saturday ..... Theses due in final form from candidates for degrees to be conferred in May, 1952.

May 22, Thursday..... Feast of the Ascension. University holiday.

May 26, Monday ..... Final examinations begin.

May 31, Saturday ..... Commencement Exercises.

June 5, Thursday..... Registration for Summer Semester, 1952.

LOYOLA UNIVERSITY

Founded in 1912

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Director of Evening Division

COLLEGE OF MUSIC

Affiliated in 1932

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MISS CARMEL V. DISCON, A.M., *Registrar of the College of Arts and Sciences*
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Joseph H. Bloemer, B.M.
*Mildred Cazenavette, B.M.
Margaret B. Cocke, B.A., B.M.
Gladys Fisher Gay, B.M.
Orval Klopp, B.M.
Eugenia Tebault Passera, B.M.

ORGAN:

Ferdinand Dunkley, F.A.G.O.

VOICE:

Elizabeth Wood—Chairman
Dorothy Brumfield Hulse, B.M.
Marguerite Castellanos Taggart
Mary A. Tortorich, B.M.
Marietta A. McMurray, B.M.

* On leave.

VIOLIN:

Ernest E. Schuyten, Mus. D.
Ella de los Reyes, Mus. M.

VIOLONCELLO:

Adelaide Bergman,

CONTRA BASS:

Otto Finck

FLUTE:

Harold Mueller, Mus. M.

OBOE:

M. Bottesini

CLARINET:

Paul Guma, Mus. M.

BASSOON:

Harold Blum, B.M.E.

FRENCH HORN:

Helen Enser Hall, B.M.E.

TRUMPET:

George A. Jansen

PERCUSSION:

John Whitlock, M.A.

TROMBONE:

Milton Bush, Mus. M.

CHAMBER MUSIC:

Ella de los Reyes, Mus. M.

WOOD WIND ENSEMBLE:

Paul Guma, Mus. M.

BRASS ENSEMBLE:

George A. Jansen

DEPARTMENT OF MUSIC THEORY

THEORY, COMPOSITION, MUSICOLOGY AND HISTORY OF MUSIC:

Ella de los Reyes, Mus. M., —Chairman
Guy F. Bernard, Mus. M.
*Mildred Cazenavette, B.M.
Ferdinand Dunkley, F.A.G.O.
Ernest E. Schuyten, Mus. D., F.N.C.

PIANO METHODS:

Margaret B. Cocke, B.A., B.M.

MUSIC EDUCATION IN PUBLIC SCHOOLS:

John Whitlock, M.A.,—Chairman
Margaret B. Cocke, B.A., B.M.

SECONDARY BRASS OR WOOD WIND INSTRUMENTS:

John Whitlock, M.A.
Harold Blum, B.M.E.

BAND:

John Whitlock, M.A.

CHORUS, ORCHESTRA:

E. E. Schuyten, Mus. D.

DICTION:

Marguerite Castellanos Taggart

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* On leave.

GENERAL STATEMENT

History The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

ENTRANCE PROCEDURE

Method of Admission Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in mathematics, two in social sciences, one in general science and seven in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace, notation, keys, scale construction in both Major and Minor modes and intervals.

Students desiring to enter the Freshman class will take a placement test before matriculation. The test will be in Theory of Music and Applied Music.

Advanced Standing Advanced standing in certain courses may be given after examination only. Advanced standing carries no credit unless the subject matter has been taken under instruction at the college level. Advanced standing carries no quality points.

Credits may be transferred and will be accepted only from regionally accredited institutions of collegiate standing and from approved conservatories which are empowered to grant degrees.

The Accelerated Program In compliance with the spirit of our government's declaration of a national emergency, and in order to cooperate more effectively with the national program for defense and to serve more efficiently student needs, Loyola University resumes this summer an accelerated course of studies by adding a third semester to the normal academic schedule for the calendar year.

The tri-semester or accelerated program is an emergency measure, and may be discontinued when, in the judgment of the University, conditions so warrant.

COURSES OFFERED

1. A four-year course with voice as a major leading to the degree of Bachelor of Music.
2. A four-year course with an instrumental major leading to the degree of Bachelor of Music.
3. A four-year course leading to the degree of Bachelor of Music Education.
4. A four-year course leading to a Certificate in Music.

Classification of Students Students in the College of Music are classified as follows:

1. Regular Students who are candidates for a degree and who take twelve or more semester hours per semester.
2. Special Students who are candidates for a degree but who take fewer than twelve semester hours per semester.
3. Certificate students who are not candidates for a degree but for a certificate in music on completion of the curriculum outlined for such students in Part III of this bulletin.

Minimum Residence No candidate will be recommended for the Bachelor of Music degree unless he has been in residence at least one academic year and has earned while in residence at least thirty-two semester hours of credit, including courses in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

FEES AND TUITION

The fee for full-time students for theoretical courses in music is $150.00 per semester. For part-time students (taking less than 12 semester hours per semester) $20.00 per semester hour.

The rates for applied music are determined by the private teachers themselves. According to teacher selected by the student, the rates charged by University will be as follows: for sixty one-half hour lessons per year either $200.00, $172.00, $136.00 or $104.00. For thirty or fifteen one-half hour lessons per year, the fee will be proportionate to the above.

Courses in diction are given privately at the rate of $68.00 for thirty lessons a year.

Other fees: Matriculation (on entrance only) $5.00, Graduation fee (senior year only) $15.00, Cap and Gown deposit (refundable) $30.00, Arts and Sciences Courses, per semester hour, $5.00, Rental of piano for practice (maximum 150 hours) $45.00, Rental of organ for practice (maximum of 120 hours, including instruction time) $50.00, Rental and transportation of piano for Senior Recital $40.00, Late registration $5.00, Late examinations, each $2.00, Transcripts, after first, $1.00, Individual locker rental per year $2.00, Practice teaching fee $30.00.—Biology Laboratory fee $15.00 per semester.

Other expenses, approximate, Music books for theoretical courses about $30.00 per year, music books, applied music, about $40.00 per year. Sundries, mouthpieces, reeds, etc. about $20.00 per year.

The fee for full-time students in theoretical music ($100.00 per semester) includes registration, tuition, library, subscription to Maroon, Wolf, athletics, forum, physical education and certain other student activities.

Entrance fee for part time students $15.00.

Payments are made quarterly in advance.

Refunds

It is the sole duty of the individual student, in case of interruption of courses, to make formal application to the Registrar's office for refunds, which will be made as follows:

Within first week of semester.....80%
One week to three weeks of semester.....60%
Three weeks to five weeks of semester.....40%
No refund after five weeks.

No refunds are made when a student is suspended, dismissed for disciplinary reasons, or fails to pass in prescribed or elected courses. Refund policy applies only to fees for theoretical courses, applied music courses, and Arts & Sciences courses.

Special consideration regarding refunds will be given to students who either voluntarily join the Armed Services or are drafted.

Student Housing The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Assistant Dean.

ADMINISTRATIVE PROCEDURE

A. Relating to Examinations and Grades

1. At the end of each semester an examination is given in each course.

2. Regular or special students expecting to validate their credits in applied music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. The final semester reports are made in accordance with the following system of marking: A, excellent (93%-100%); B, good (85%-92%); C, fair (77%-84%); D, passed (70%-76%); E, conditioned (60%-69%); F, failed (below 59%); FE, failure because of excessive absences; FS, failure because of pre-examination scholastic deficiency; W, withdrew from course with permission; WF, failure because of withdrawal from course without faculty approval. The passing grade is 70%.

4. *Quality of Work* A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work. This standard of excellence is measured by his marks and by the quality which they indicate. No student will be graduated unless he has earned a minimum average grade of "C" in all the courses of study which he has pursued above the level of the secondary school. In terms of quality points the student must have as many quality points in college courses as he has semester hours in which he has enrolled.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with

three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for the grade of "F" no credit is given, but the number of semester hours in courses in which "F" is received is included in the total number of semester hours of courses in which the student has enrolled and one quality point for each semester hour of a course in which "F" is received is subtracted from the total number of quality points earned by the student in computing the student's standing and his quality point ratio.

5. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of examination.

6. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than six semester hours have been earned is considered as the equivalent of one-half of one semester.

7. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examination. In subjects such as ear training, sight singing, dictation, ensemble, etc., where no outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class

sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

8. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is required to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student may be ready for the senior recital the following year.

B. Relating to Attendance

Indiscriminate absences from theory classes or from individual lessons are not conducive to efficient work on the part of the student. Such irregular attendance impairs the progress of the class and is objectionable to the teacher. Therefore, "cuts" are never allowed. Necessary or anticipated absences should be declared to the instructor beforehand. Unforeseen absences are to be explained to him very soon after the absence has occurred and be properly attested.

The faculty will enforce definite sanctions for all absences. A system of lowering the semester grades of careless students will be applied, the penalty levied will be commensurate with the number of absences. A summary dismissal from a class will be enforced, if in the judgment of the instructor, the student is incapable of continuing his work. Such a condition will be considered to exist when the number of a student's absences in a course equal twice the number of semester hours earned in that course plus one. However, the concurrence of the Dean is necessary for such dismissal.

Tardiness is almost as objectionable as absences. Students guilty of repeated tardiness shall be subject to the same regulations and sanctions as applied to absences.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

C. Relating to Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student. *These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.*

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

MUSICAL ORGANIZATIONS AND AWARDS

Loyola University Symphony Orchestra The University Symphony Orchestra is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the Dean. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

Loyola University Choral Union In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

University Band Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

Religious Organization For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

Phi Beta Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts.

Phi Beta Award The Phi Beta Plaque is awarded annually to the member of the graduating class who ranks highest in scholarship and musical achievement, the merits to be judged by a committee appointed by Phi Beta.

Lamba Nu Delta Lamba Nu Delta is a newly organized Professional Music Fraternity on the Loyola Campus. It is designed primarily to promote the highest standards of music and to devote every service, musically and otherwise, to the University.

This fraternity is open to all male members of the University who are sincerely devoted to the music profession and maintain the required level of musical proficiency.

PART I
PROGRAM OF STUDY LEADING TO THE B.M. DEGREE

DETAILED PROGRAMS OF STUDIES

MAJOR: VOICE

Freshman Year Subjects	Sem. Hrs.
Piano	3
Voice	12
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music	2
Chorus	1
English Composition (En.) 101-2	6
Theology-Moral Guidance 103-4(*)	4

(For explanation of abbreviations see Page 21.)

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Voice	12
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Chorus	1
Foreign Language Diction	4
English Literature (En.) 201-2	6
Philosopry 201, Logic	3
Philosophy 203, Metaphysics I	3
Theology 205-6, Apologetics (*)	4

Junior Year Subjects	Sem. Hrs.
Voice	12
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Chorus	1
Foreign Language Diction	4
Philosophy 305-6, Metaphysics II	3
Philosophy 301, Psychology	3
Theology 301-2, Dogma-Scripture (*)	4

Senior Year Subjects	Sem. Hrs.
Voice	12
Form and Anaylsis 301-2	4
Counterpoint 303-4	4
Composition 301-2	4
History of Music 301-2	4
Chorus	1
Foreign Language Diction	4
Senior Recital (R)	1
Philosophy 302, General Ethics	3
Philosophy 303, Special Ethics	3
Theology 303-5, Sacraments-Marriage (*)	4

(For explanation of abbreviations see Page 21.)

MAJOR: PIANO

Freshman Year Subjects	Sem. Hrs.
Piano	12
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Chorus	1
English Composition (En.) 101-2	6
Theology—Moral Guidance 103-4 (*)	4

Sophomore Year Subjects	Sem. Hrs.
Piano	12
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Chorus	1
English Literature (En.) 201-2	6
Philosopry 201, Logic	3
Philosophy 203, Metaphysics I	3
Theology 205-6, Apologetics (*)	4

Junior Year Subjects	Sem. Hrs.
Piano	12
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Chorus	1
Ensemble I	2
Philosophy 305-6, Metaphysics II	3
Philosophy 301, Psychology	3
Theology 301-2, Dogma-Scripture (*)	4

Senior Year Subjects	Sem. Hrs.
Piano	12
Form and Analysis 301-2	4
Counterpoint 303-4	4
Composition 301-2	4
History of Music 301-2	4
Chorus	1
Ensemble II	2
Accompaniment I	2
Senior Recital (R)	1
Philosophy 302, General Ethics	3
Philosophy 303, Special Ethics	3
Theology 303-5, Sacraments-Marriage (*)	4

(For explanation of abbreviations see Page 21.)

MAJOR: INSTRUMENTAL MUSIC

Freshman Year Subjects	Sem. Hrs.
Piano	3
Major Instrument	12
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Orchestra or Band or Chorus	1
English Composition (En.) 101-2	6
Theology: Moral Guidance 103-4 (*)	4

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Major Instrument	12
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Orchestra or Band or Chorus	1
English Literature (En.) 201-2	6
Philosopry 201, Logic	3
Philosophy 203, Metaphysics I	3
Theology 205-6, Apologetics (*)	4

Junior Year Subjects	Sem. Hrs.
Major Instrument	12
Minor Instrument	3
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Orchestra or Band or Chorus	1
Ensemble I	2
Philosophy 305-6, Metaphysics II	3
Philosophy 301, Psychology	3
Theology 301-2, Dogma-Scripture (*)	4

Senior Year Subjects	Sem. Hrs.
Major Instrument	12
Form and Analysis 301-2	4
Counterpoint 303-4	4
Orchestration 303-4	2
Composition 301-2	4
History of Music 301-2	4
Ensemble II	2
Senior Recital (R)	1
Philosophy 302, General Ethics	3
Philosophy 303, Special Ethics	3
Theology 303-5, Sacraments-Marriage (*)	4

Explanations:
(R) Senior in voice or piano or instrument must defray the expense for rental of a piano for their Senior recital.
(*) These courses are taken by all Catholic full-time students, both regular or special (Loyola University Regulation).

DESCRIPTION OF COURSES IN APPLIED MUSIC

A. Piano Department

Guy F. Bernard, Mus. M., Chairman

Prerequisites The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo, arpeggios in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohns "Songs Without Words," etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

Freshman Year Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces[1].

Sophomore Year Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortort, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations"; Schubert, "Impromptus", Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

Junior Year Scales and arpeggios as before, M. M. 88.

Exercises: Cortort, Beringer, Philipp, Moszkowski, "School of Double Notes."

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1. Any student majoring in applied music, instrumental or vocal, must take one hour per week private instructions. For each half-hour period of individual instruction a minimum of three hours practice per week is required.

Studies: Moscheles; Clementi's "Gradus ad Parnassum"; MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord".

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque", "Novelettes", "Papillons", "Scenes from Childhood"; compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year Scales and arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum"; Chopin, Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord", "Italian Concerto"; Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann: "Kreisleriana", "Faschingsschwank aus Wein"; Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Greig, etc.

B. Violin Department

Prerequisites To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Studies, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerto Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

Freshman Year Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year During the second or third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra.

Technique continued. Sevcik, Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniaswski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. Violoncello Department

Freshman Year Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year Exercises by Servias, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

D. Organ Department

Prerequisites Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French, or German composers.

Junior Year Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by

Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compostions.

Senior Year Bach: Continued. Cesar Franck, Grand Piece Symphonique; compositions by Widor, Vierne, and modern masters.

E. Voice Department

Elizabeth Wood, Chairman

Prerequisites To enter the course leading to the degree of Bachelor of Music with Voice as a major subject, two years of preparatory study are required. The applicant must know the fundamentals of breath control and tone production. He should be able to sing on pitch standard songs in English. He should be able to read a simple song at sight.

Freshman Year Poise. Breath control and tone production. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Standard vocalises. Old Italian songs and arias. Songs in English, including folk songs.

Sophomore Year Standard contrasting vocalises for sustained tone, and for development of agility. Scales, arpeggios. Phrasing. Study of recitative (free and rhythmic). Embellishments. Study of moderately difficult operatic and oratorio arias. Songs by English and American composers. Classics of the old masters, including Handel, Haydn, Gluck, Mozart, etc.

Junior Year Continued use of scales, arpeggios, and vocalises. Standard arias and songs by French, German, Italian, or Spanish, English and American composers.

Senior Year The more exacting operatic and oratorio arias. Songs by Russian and Scandinavian composers (in English). Modern miscellaneous song literature.

Requirements For Graduation Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

DESCRIPTION OF COURSES IN THEORY

Ella de los Reyes, Mus. M., Chairman

Accompaniment In the Senior year piano students are trained in the art of accompanying by either the Instrumental or Voice Teacher to whom they may be assigned. 2 sem. hrs.

Analysis 301-302 This course includes Harmonic and Thematic Analysis—the study of musical construction of all forms including Rondo and Sonata Allegro. 4 sem. hrs.

Introduction to Music 101-102 This course is intended for the development of musical understanding through intelligent listening to the structure and interpretation of music. 2 sem. hrs.

Composition 301-302 Analysis of form. Original Compositions in small forms. Class instruction. 4 sem. hrs.

Conducting 301-302 Use of the Baton—Conducting of Part song with previous study and at sight. 2 sem. hrs.

Counterpoint 301-302 Two part counterpoint. All species. Two part invention. 4 sem. hrs.

Counterpoint 303-304 Three part counterpoint. All species. Three part invention. 4 sem. hrs.

Ear Training 101-102 Progressive Rhythmic and Melodic dictation. 4 sem. hrs.

Ear Training 201-202 Two part contrapuntal and simple harmonic dictation, melodic dictation continued. 4 sem. hrs.

Ear Training 301-302 More difficult two part contrapuntal and 4 part harmonic dictation. Melodic dictation continued, in faster tempo for speed in registration. 4 sem. hrs.

Ear Training 101-102 X Introduction to musical dictation both rhythmic and melodic. 4 sem. hrs.

Ensemble I Ensemble for woodwind and brass. Chamber music in all its combinations; sonatas, trios, quartets, etc. 2 sem. hrs.

Ensemble II Same material as Ensemble I. 2 sem. hrs.

Harmony 101-102 Principles of Chord Connection-root position, first and second versions. Harmonization of given basses and melodies. 4 sem. hrs.

Harmony 201-202 Dominant and Secondary Seventh Chords. Chords of the ninth. Modulation. 4 sem. hrs.

Harmony 301-302 Modulation Continued. Alterations, Suspensions and Anticipations. Passing Notes, etc. Harmonization of given and original melodies. Keyboard Harmony. 4 sem. hrs.

Harmony 303-304 A Comprehensive Review of Harmony. A study of Modern Harmony. 4 sem. hrs.

Harmony 101-102 X Leads to Harmony 201-202 4 sem. hrs.

History of Music 201-202 The music of the ancient Greeks.

The music of the early Christian Church.

The beginning of Polyphony. Study of Neumatic Notations.

The Medieval period.

The Medieval and Renaissance instrumental music.

Gregorian music.

Monteverde—Transition to the modern period.

Development of Italian opera.

The beginning of opera in France, England, and Germany.

Instrumental music of the seventeenth century.

Romantic and modern periods.

The rise of modern schools.

Biography—American development.

Modern tendencies 4 sem. hrs.

Instrumentation 301-302 Transcription and scoring for Band. 4 sem hrs.

Instrumentation 305-306 This course is intended for B.M.E. students. In the first semester instruction is given in Elementary instrumentation: Strings, Woodwind, Brass and Percussion.

In the second semester Elementary knowledge of Orchestration is acquired by transcription and scoring for various instrumental combinations of simple piano compositions. 4 sem. hrs.

Methods 301-302 Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Material and methods for the third and fourth grades. Observation. Sixth, seventh and eighth grade material. Vocal-Elementary School. 4 sem. hrs.

Methods 303-304 Courses of study for high schools and normal schools.

Material for Chorus, Glee Club, and Orchestra.

Conducting and teaching of Music Appreciation in the intermediate, junior, and senior high schools. 4 sem. hrs.

Methods—Instrumental 301-302 Class management and administration. The technique of teaching homogeneous and heterogeneous classes. The use of state free materials and recently published methods. Problems of organizing, scheduling, drilling, uniforming, and equipping bands and orchestras are cited, with suggestions for successful management. 4 sem. hrs.

Observation and Practice Teaching During the Senior Year, students observe and teach under supervision in Public or Parochial Schools.

Course 301-2 A. Vocal Elementary and High School Choral Instruction. 4 sem. hrs.

Course 301-2 B. Band or Orchestra Instruction. 4 sem. hrs.

Course 301-2 C. Class Piano Methods and Practice Teaching. 4 sem. hrs.

In each of the above courses 45 clock hours of observation and 45 clock hours of practice teaching are necessary to meet State requirements for certification.

Operatic Training 301-302 Study of stage routine, operatic roles with dramatic action Mise-en-scene. 6 sem. hrs.

Individual Instruction 303-304 Musical coaching of parts. 3 sem. hrs.

Operatic Repertoire 305-306 Final and complete preparation for performance. 3 sem. hrs.

Orchestration 303-304 Transcription and scoring for orchestra of simple compositions by Schumann, Mendelssohn, Greig, etc. 2 sem. hrs.

Piano Pedagogy and Materials 307-308 Instruction in class and private piano teaching methods and materials. 4 sem. hrs.

Piano Methods 310-311 This is a required course for all seniors pursuing the Piano Teachers Course. It is a study of current piano methods and standard correlated material for piano teaching.

One hour per week for two semesters. Credit 2 sem. hrs.

Practice Teaching 308-309 This course is intended for B. M. Students majoring in applied music, instrument or vocal. In the Junior and Senior Years these students receive Normal Training in their respective fields and will do practice teaching under the supervision of their regular instructor.
2 sem. hrs.

Sight Reading 101-102 (Fixed Do System) Sight reading in Treble and Bass Clefs. Sight reading in two voices. 4 sem. hrs.

Sight Reading 201-202 Study of and sight reading in the soprano, alto and tenor clefs. Changing of clefs. 4 sem. hrs.

Sight Reading 301-302 Study of the Mezzo-Soprano and Baritone clefs. Sight reading in seven changing clefs. 4 sem. hrs.

Sight Reading 101-102 X Starts with fundamentals of music. Notation, signatures, keys, scales, modes, transposition, rhythms, leading to sight reading in treble and bass clefs.
4 sem. hrs.

PART II

PROGRAM OF STUDY LEADING TO THE DEGREE OF BACHELOR IN MUSIC EDUCATION

GENERAL INFORMATION

The Curricula leading to the Degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

Students may select only one of the four programs of studies offered and thereby fill the certification requirements of the Louisiana State Board of Education.

I—Vocal Supervisor

To qualify for this certificate an acceptable singing voice is necessary, while previous Voice Training is not required—Voice Training must be taken during the first three years.

II—Band Supervisor

Principal Instrument—It is required that the entering student has attained a degree of proficiency in the instrument of his choice equal to a minimum level of the third grade.

Minor Instrument—In addition, the student who wishes to train for supervisor of bands, must acquire a working knowledge of the several band instruments and the methods of teaching them.

The study of minor instruments will begin in the Sophomore year according to the following plan:

Those majoring in a Brass Instrument:

In first semester: Brass I (Trumpet or Baritone).

In second semester: Brass II (Trombone, French Horn, Basses).

Those majoring in Wood Wind Instruments:

In first semester: Wood Wind I (Flute, Clarinet, Saxaphones, Bass Clarinet).

In second semester: Wood Wind II (Oboe, Bassoon).

Junior Year:

Those majoring in Brass Instrument will select:

In first semester: Wood Wind I (Flute, Clarinet, Saxaphone, Bass Clarinet).

In second semester: Wood Wind II (Oboe, Bassoon).

Those majoring in a Wood Wind Instrument will select:

In first semester: Brass I (Trumpet, Baritone).

In second semester: Brass II (Trombone, French Horn, Basses).

Senior Year:

All B.M.E. Students must take percussion.

III—Orchestra Supervisor

A prerequisite for entering this course is that the student should have attained a certain proficiency in the playing of a string instrument in the orchestra.

The courses for minor instruments will be assigned by the Chairman of the Department of Music Education. These courses of studies will begin in the Sophomore year.

IV—Piano Supervisor

Students who wish to qualify for a certificate in teaching piano (group instruction) are required to take eight semester hours in Methods 305-6-7 and 8. Liberal Arts and Theory requirements are the same as for the other Bachelor of Music Education programs of study.

DETAILED PROGRAMS OF STUDIES

MAJOR: VOICE

COURSES

Freshman Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Chorus	1
English 101-2	6
Algebra 101—Trigonometry 105 (C)	6
Theology (*) Moral Guidance 103-4	4

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Chorus	1
English 201-2	6
Biology 101 (C)	8
History (USA) 201-2 (C)	6
Theology 205-6 (*) Apologetics	4

Junior Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Sight Reading 301-2	4
Ear Training 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Chorus	1
Physics 101-2-3-4 (C)	8
Educational Psychology (Ed.) 333 (C)	3
History of Education (Ed.) 310 (C)	3
Physical Education (Ped.) 175-6 (Cyc) (C)	4
Theology 301-2 (*) Dogma, Scripture	4

(For explanation of abbreviations see Page 35.)

Senior Year Subjects	Sem. Hrs.
Voice	6
Form and Analysis	4
Instrumentation 301-2	4
Conducting 301-2	2
Chorus	1
History of Music 301-2	4
Grade Methods 301-2 (C)	4
High School Methods 303-4 (C)	4
Education (Ed.) 303-4 (C)	4
Education (Ed.) 305-51	4
Observation and Teaching 301-2 (C)	4
Physical Education (Ped.) 177-8 (Cyc.) (C)	4
Sociology 101-2 (C)	6
Theology 303-5 (*) Sacraments-Marriage	4

MAJOR: BAND

COURSES

Freshman Year Subjects	Sem. Hrs.
Piano	3
Principal Band Instrument	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Band or Orchestra	1
English 101-2	6
Algebra 101—Trigonometry 105 (C)	6
Theology 103-4 (*) Moral Guidance	4

Sophomore Year Subjects	Sem. Hrs
Piano	3
Principal Band Instrument	6
Minor Band Instrument	1½
Minor Band Instrument	1½
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Band or Orchestra	1
English 201-2	6
Biology 101 (C)	8
History (USA) 201-2 (C)	6
Theology 205-6 (*) Apologetics	4

(For explanation of abbreviations see Page 35.)

Junior Year Subjects	Sem. Hrs.
Principal Band Instrument	6
Minor Band Instrument	1½
Minor Band Instrument	1½
Sight Reading 301-2	4
Ear Training 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Band or Orchestra	1
Physics 101-2-3-4 (C)	8
Educational Psychology (Ed.) 333 (C)	3
History of Education (Ed.) 310 (C)	3
Physical Education (Ped.) 175-6 (Cyc.) (C)	4
Theology, Dogma, Scripture 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Principal Band Instrument	6
Percussion	3
Band or Orchestra	1
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting 301-2	2
History of Music 301-2	4
Instrumental Methods, Material 301-2 (C)	2
Instrumental Methods, Material 303-4	2
Education (Ed.) 303-4 (C)	4
Education (Ed.) 305-51	4
Observation and Teaching 301-2 (C)	4
Physical Education (Ped.) 177-8 (Cyc.) (C)	4
Sociology 101-2 (C)	6
Theology 303-5 (*) Sacraments, Marriage	4

MAJOR: ORCHESTRA

Freshman Year Subjects	Sem. Hrs.
Piano	3
Principal Orchestra Instrument	6
Minor Orchestra Instrument	3
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Orchestra	1
English 101-2	6
Algebra 101-Trigonometry 105 (C)	6
Theology 103-4 (*) Moral Guidance	4

(For explanation of abbreviations see Page 35.)

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Principal Orchestra Instrument	6
Minor Orchestra Instrument	3
Orchestra	1
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
English 201-2	6
Biology 101 (C)	8
History (USA) 201-2 (C)	6
Theology 205-6 (*) Apologetics	4

Junior Year Subjects	Sem. Hrs.
Principal Orchestra Instrument	6
Minor Orchestra Instrument	3
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Orchestra	1
Physics 101-2-3-4 (C)	8
Educational Psychology (Ed.) 333 (C)	3
History of Education (Ed.) 310 (C)	3
Physical Education (Ped.) 175-6 (Cyc.) (C)	4
Theology, Dogma, Scripture 301-2 (*)	4

Senior Year Subjects	Sem. Hrs
Principal Orchestra Instrument	6
Percussion	3
Orchestra	1
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting	2
History of Music 301-2	4
Instrumental Methods, Material 301-2 (C)	2
Instrumental Methods, Material 303-4	2
Education (Ed.) 303-4 (C)	4
Education (Ed.) 305-51	4
Observation and Teaching 301-2 (C)	4
Sociology 101-2 (C)	6
Physical Education (Ped.) 177-8 (Cyc.) (C)	4
Theology 303-5 Sacraments-Marriage (*)	4

MAJOR: PIANO

COURSES

Freshman Year Subjects	Sem. Hrs.
Piano (See catalogue)	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Chorus	1
Introduction to Music 101-2	2
English 101-2	6
Algebra 101-Trigonometry 105 (C)	6
Theology 103-4 (*) Moral Guidance	4

(For explanation of abbreviations see Page 35.)

Sophomore Year Subjects	Sem. Hrs
Piano	6
Chorus	1
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
English 201-2	6
Biology 101 (C)	8
History (USA) 201-2 (C)	6
Theology 205-6 (*) Apologetics	4

Junior Year Subjects	Sem. Hrs.
Piano	6
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Chorus	1
Physics 101-2-3-4 (C)	8
Educational Psychology (Ed.) 333	3
History of Education (Ed.) 310 (C)	3
Physical Education (Ped.) 175-6 (Cyc.) (C)	4
Theology 301-2 (*) Dogma-Scripture	4

Senior Year Subjects	Sem. Hrs
Piano	6
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting 301-2	2
Chorus	1
History of Music 301-2	4
Piano Class Methods 305-6 (Cyc.) (C)	4
Piano Class Methods 305-6 (Cyc.) (C)	2
Piano—Special Method and Literature 307-8 (Cyc.) (C)	2
Education (Ed.) 305-51 (**)	4
Observation and Teaching 301-2 (C)	4
Sociology 101-2 (C)	6
Physical Education (Ped.) 177-8 (Cyc.) (C) (**)	4
Theology 303-5 (*) Sacraments-Marriage	4

(*) These courses are taken by all Catholic full-time students, regular and specials (Loyola University Regulation).

(C) Courses required for certification by State Board of Education.

DESCRIPTION OF COURSES REQUIRED IN APPLIED MUSIC

A. Major Band Instruments

Brass Prescott Technique System, together with major works of recognized composers. Senior recital.

Reeds Prescott Technique System, together with major works of recognized composers. Senior recital.

Double Reed Instruments Prescott Technique System, together with major works of recognized composers and senior recital.

Flute Pares, Maquerre De Lorenzo; orchestra studies, chamber music, works of recognized composers. Senior recital.

B. Minor Band Instruments

A study is made of all state methods provided for use in school classes.

C. Orchestra Instruments

Violin 1-2 Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kayser, Op. 20, Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

Cello 1-2 Kummer Method, the first six positions; Pepper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

D. Piano

Piano 101-102 S M Grade 1—Understanding of keyboard and meter signatures, note and rest values; musical terms; construction of major and minor scales.

Mathews, Graded Studies, Grade 1; Streabbog, Studies, Op. 63.

Major and minor scales played. Add broken chords in all keys.

Mathews, Grade 2. Bach for beginners; sight reading and easy duets.

Piano 201-202 S M Grade 2 — Scales; arpeggios; octaves; sonatinas by Clementi, Reinecke and Kuhlau; Bach, Little Preludes; Burgmuller, Studies, Op. 100; sight reading in Community Song Book.

Bach, Two-Part Inventions; Heller, Op. 47; Greig, Lyric Pieces, Op. 12; Beethoven, Sonatinas, Op. 49.

Piano 301-302 S M Grade 3—Beringer, Daily Technical Studies; Moszkowski, Studies, Op. 91; Bach, French Suites; Cramer, Studies; Mozart and Haydn, Sonatas; Chopin, Waltzes and easier Preludes; Schubert, Impromptus; Beethoven, Bagatelles.

Piano 303-304 S M See Sophomore Year, Piano Department.

ACADEMIC COURSES REQUIRED FOR VARIOUS DEGREES IN MUSIC

In order to meet the **requirements** of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

PART III

PROGRAM OF STUDY LEADING TO A CERTIFICATE IN MUSIC

GENERAL INFORMATION

This course is designed for special students who wish to concentrate their efforts in instrumental, vocal, or theoretical music only.

The length of the Certificate Course is usually four years. however, a student who has had advanced training elsewhere may upon examination shorten the prescribed four year period. The course includes a major subject and related music studies. The Music Theory requirements and the Applied Music requirements are the same for Certificate and Degree Students.

Any high school graduate who holds the above-mentioned Certificate in Music may obtain the degree of Bachelor of Music or the degree of Bachelor of Music Education by completing all other requirements for such a degree.

Those who wish to qualify for the Bachelor of Music Education must satisfy the requirements of the College of Arts and Sciences and the State Board of Education.

A Certificate student does not receive academic credit. However, his marks are recorded and will be translated into semester hour credits if and when the student qualifies himself for college credit and decides to complete his work for a degree.

DETAILED PROGRAMS OF STUDIES

MAJOR: VOICE

COURSES

Freshman Year Subjects	Sem. Hrs.
Piano	3
Voice	12
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Chorus	1
Theology: Moral Guidance 103-4 (*)	4

(For explanation of abbreviations see Page 41.)

Sophomore Year Subjects

	Sem. Hrs.
Piano	3
Voice	12
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Foreign Language Diction	4
Chorus	1
Theology: Apologetics 205-6 (*)	4

Junior Year Subjects

	Sem. Hrs.
Voice	12
Ear Training 301-2	4
Sight Reading 301-2	4
Elementary Form	2
Counterpoint 301-2	4
Foreign Language Diction	4
Dramatic Art	4
Harmony 301-2	4
Chorus	1
Theology: Dogma, Scripture 301-2 (*)	4

Senior Year Subjects

	Sem. Hrs.
Voice	12
Form and Analysis 301-2	4
History of Music 301-2	4
Dramatic Art	2
Foreign Language Diction	4
Choral Conducting	2
Chorus	1
Senior Recital (R)	1
Theology: Sacraments, Marriage 305-6 (*)	4

DETAILED PROGRAM OF STUDIES

MAJOR: PIANO

COURSES

Freshman Year Subjects

	Sem. Hrs
Piano	12
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Chorus	1
Theology: Moral Guidance 103-4 (*)	4

(For explanation of abbreviations see Page 41.)

Sophomore Year Subjects	Sem. Hrs.
Piano	12
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Elementary Form	2
Chorus	1
Theology: Apologetics 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Piano	12
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Ensemble	2
Chorus	1
Theology: Dogma, Scripture 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Piano	12
Counterpoint 303-4	4
Form and Analysis 301-2	4
Composition 301-2	4
Ensemble	4
History of Music 301-2	4
Chorus	1
Theology: Sacraments, Marriage 305-6 (*)	4

DETAILED PROGRAM OF STUDIES

MAJOR: INSTRUMENTAL MUSIC

Freshman Year Subjects	Sem. Hrs.
Major Instrument	12
Piano	3
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Orchestra or Band or Chorus	1
Theology: Moral Guidance 103-4 (*)	4

Sophomore Year Subjects	Sem. Hrs.
Major Instrument	12
Piano	3
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Elementary Form	2
Orchestra or Band or Chorus	1
Theology: Apologetics 205-6 (*)	4

(For explanation of abbreviations see Page 41.)

Junior Year Subjects	Sem. Hrs.
Major Instrument	12
Minor Instrument	3
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Ensemble	2
Orchestra or Band or Chorus	1
Junior Recital	—
Theology: Dogma, Scripture 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Major Instrument	12
Counterpoint 303-4	4
Form and Analysis 301-2	4
Orchestration 303-4	2
Ensemble	4
Orchestra or Band or Chorus	1
Senior Recital (R)	1
History of Music 301-2	4
Theology: Sacraments, Marriage 305-6 (*)	4

Explanations:
(*) Courses thus indicated are taken by all Catholic full-time students, both regular or diploma (Loyola University Regulation).
(R) Senior in voice or piano or instrument must defray the expense for rental of a piano for their Senior recital.

DEGREES CONFERRED

COLLEGE OF MUSIC

May 29, 1951

BACHELOR OF MUSIC

Barranco, Philip Charles
Bryan, Clara White
Caruso, Charles Anthony
Harun, Stephen Charles
Keenan, Mary Margaret
Landry, Veronica Mary
Meek, Lucille Corinne
Porter, William Oscar, Jr.

BACHELOR OF MUSIC EDUCATION

Danner, Alberta Mary
Fischer, Paul Joseph
Housand, Mary Margaret Benton
Kontos, Chris Michael
Lillo, Mary Lucia
Macaluso, Joseph Nicholas
Mannino, Frank Joseph
Rogers, Lena Mae Marie
Roos, James Maurice

REGISTER OF STUDENTS

Session 1950 - 1951

Alford, Warren	Louisiana
Azar, Gloria June	Louisiana
Barranco, Philip	Texas
Bernard, Donald	Louisiana
Boudreaux, Claude	Louisiana
Bourlet, Lucille	Louisiana
Breithoff, Peter	Louisiana
Brooks, John	Texas
Bryan, Clara White	North Carolina
Caluda, Marion	Louisiana
Cannon, Mary Margaret	Louisiana
Caruso, Bessie	Louisiana
Caruso, Charles A.	Louisiana
Cervantes, Leo	Louisiana
Chirino, Herminia	Cuba
Ciccarelli, Robert	New York
Copponex, Anna	Louisiana
Crane, Fred	South Carolina
Crumley, Kenneth	California
Danner, Alberta	Louisiana
Emenes, Paul	Louisiana
Escobedo, Louis	Louisiana
Fischer, Carol	Louisiana
Fischer, Paul	Arkansas
Gondolfi, Anthony	Louisiana
Greenwald, Emil	New York
Guevara, Mrs. Elena	Cuba
Gutknecht, Frederic	Mississippi
Haar, Sr. Immaculata	Louisiana
Harun, Stephen	Mississippi
Hinkley, Charles	Pennsylvania
Holeman, Herbert	Louisiana
Housand, James	Louisiana
Housand, Mrs. Mary Benton	Louisiana
Huelsman, Alfred	Kentucky
Jacobs, Henry S.	Louisiana
James, Albert	Louisiana
Jansen, George	New York
Jones, Audrey	Louisiana
Keenan, Mary Margaret	Louisiana
King, William J.	West Virginia
Koffskey, George	Louisiana
Kontos, Chris	Louisiana
La Nasa, Josephine	Louisiana
Landry, Veronica	Louisiana
LeDew, Joseph	Florida
Lillo, Marie	Mississippi
Lindner, John Eugene	Louisiana
McCown, Patrick	Alabama
McIree, William M.	New York
Macaluso, Joseph	Louisiana
Mannino, Frank	Louisiana

Marchese, Vincent	Louisiana
Marcotte, Myrtle	Louisiana
Meek, Lucille	Tennessee
Meric, Alcee	Louisiana
Merot, Jacqueline	Louisiana
Moreno, Sr. Pascal	Arizona
Murret, Eugene J.	Louisiana
Neeb, Laurence	Louisiana
O'Flaherty, Leo	Louisiana
Oglesby, Mrs. Vivian	Louisiana
O'Keefe, Michael	Louisiana
Oswald, Aubrey	Louisiana
Owen, Marion	Louisiana
Pailet, Sidney	Louisiana
Palmer, Mott	Louisiana
Peyregne, Lorraine	Louisiana
Phillips, Mercile	Louisiana
Phillips, Wilbur	Louisiana
Porter, William O.	Georgia
Raffalovich, George	Louisiana
Ravain, Virgin Mae	Louisiana
Richard, Jules	Louisiana
Rodriguez, Donald	Louisiana
Rogers, Lena Mae	Louisiana
Roos, James	Louisiana
Rotolo, Rosemary	Louisiana
Russel, Emmet S.	Louisiana
St. Amand, Gerald	Louisiana
Scanlan, Mary Lynn	Louisiana
Scarlato, William	Pennsylvania
Schindler, Newell	Louisiana
Schiro, Mary Jane	Louisiana
Schorling, Ray	Louisiana
Shane, Lorraine	Louisiana
Smith, Carolyn	Louisiana
Steib, George	Louisiana
Sturcken, Rodney	Louisiana
Suhor, Donald	Louisiana
Sullivan, Ann	Louisiana
Sullivan, Patrick	Louisiana
Taormina, Carol	New York
Tassin, Marilyn	Louisiana
Theard, Harry	Louisiana
Treigle, Norman	Louisiana
Urresti, Marciana	Louisiana
Valentino, Larry	Louisiana
Westmoreland, Fred	Indiana